1: Schultze--135A N-5 (1903-1905) 1907 FX13 Hottentot FX13
Nama

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[p. 358]

Hottentots' war pipe.

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5. In some areas the period of the first perceptible diminishing of light after sunset is designated as "little children's twilight," ǂkʸa·ᵑm!gõa/hobob, in accordance with the belief that most children, /gõ·an are born at this time.

6. The ᵑ/u·iab of the Hottentots corresponds to our afternoon.

7. Their //go·agab can be equated approximately with out forenoon.

8. A distinction is made between evening, !u·ib, and late evening, !o·es, which extends long past sunset.

9. They call the hour of midnight ᵑtsũ·ǂubigã·ᵑb, the "back of the night."

C. Rudiments of Art

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We saw that the beginnings of sculptural art progress no further than boys' games (see p. 311 f.). But the pleasure in reproduction, in the fantasyful representation of enduring impressions of memory, is equally vivid for old and young Hottentots. Their joy in and capacity for imitation is expressed in pantomime, their musical feeling in reed blowing and singing, [374] and more delicate erotic matters in their dances. Only in a few cases do we find the beginnings of these art forms clearly defined; generally they are just as mixed as the incitements which form their basis. Thus they cannot be divided among our Muses, but can only be organized in a series ranging from the simple to the complicated. [Musical bow. 1/8 natural size.]

1. The Musical Pantomime

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Whereas on a childish level (see "Children's Games," p. 315) we saw certain fantasy concepts being aroused by rhythmical sounds, musical tones appear for the first time in the musical pantomime of the Hottentots.

For this purpose they use as a musical instrument a wooden bow, kʸãᵑb, preferably cut from the thorn tree, and strung with a string made of the back sinews of the goat (or, better, from sheep gut). The women are the performing artists. They sit on the ground when they play. The upper end of the bow rests against the left shoulder

1: Schultze--174A N-5 (1903-1905) 1907 FX13 Hottentot FX13
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Musical bow. 1/8 natural size.

[p. 374]

and the lower end is propped against a skin-covered bowl that serves as a sounding board. It is held in place with the right foot which is inserted between the bow and the string. The player uses her right hand to strike the string with a wooden stick -- if the women sitting beside her do not do this -- and with her left hand she plucks like a violin player. They also use their chins in plucking, in that they rest their heads, halfway back, for a moment against the upper end of the string. Generally several of the women sitting around beat in time upon the string with wooden sticks. 533 534

I myself saw no other string instrument beside the bow among the Hottentots. I encountered the gora with the quill (66) only among the

66. Th. Hahn. Die Nama-Hottentotten. Ein Beitrag zur südatrikanischen Ethnographie (Globus, Bd. XII, 1867).

Bechuans. To be sure, Hottentots spoke of a guitar-like instrument that they make in imitation of European models; they call it ramgyib or !gũ-/tsib (from !gũ^{n} = "to cover," and in this case: to span the sounding board with a skin. See also the footnote to Folk tale XLV.). [Plate XV. A Topnaar Hottentot.]

[375] The main characteristic of the action which is supposed to be depicted in the musical pantomime lies musically in the rhythm. In hunting scenes it expresses the various gaits of the horse and the wild animals: the tracking of the hartebeest, the first chase at a gallop, the flight of the shot animal and its defeat -- all of this is reproduced by the rhythm of the wooden sticks. The spurring of the hunting horse, the death blow and the death rattle of the dying animal is expressed with gestures and inarticulated sounds. The monotonous intervals that are plucked on the string are only accompaniment. 533 535

Similarly portrayed are the rolling of a wagon, the yoking of the oxen, the unhitching of a lame or feeble animal, the snapping of the whip, and so forth.

They are very fond of imitating the practices of wild animals. I saw a woman imitate a baboon with great animation and devotion to her rôle: how it picks up insects from the ground, how it bends over the waterhole to drink, jealously wards off the thirsty animals pressing after him, how it casually trots, how it becomes frightened upon scenting danger and flees when surprised.

In all these entertainments the music remains in the background even though the strings and wooden sticks are constantly in action. 533 535

2. The Reed-dance Song

The tones become melodies only in the song of the reed dance. 533 534 Here the ancient musical instruments of the Hottentots, the reed pipes, ǂẫ·ti, come into their own. [Fig. Reed Pipes made of root bark with a tuning rod (b). 1/6 natural size.] The pipes, as their name indicates, are generally cut from reeds; but in dry stretches where there is no reed growth they are made from the roots of Acacia horrida Willd. . The root segment that is cut in the shape of a rod is either debarked completely by tearing off the bark (a), or it is slit lengthwise and the bark is peeled from the wood. The root that has been slit lengthwise is then firmly wrapped with a piece of bark in a spiral as though with a band (c). The pipe produced in this way is closed at one end and filled up with milk so that it will not dry. The pipes are tuned by adjusting the firm grass plug which closes the pipe end. After use, the pipe is again filled with milk.

[376] A complete reed pipe orchestra comprises at least nine musicians, each one with his own specially tuned reed or reed passage. Just as we distinguish the first and the second violin, the Hottentot distinguishes the first through the ninth reed pipe; only he does not count them, but names them individually. He makes the following distinctions: [Figure -- Reed pipe scale.]

1. ǂkxa·riǂẫ·ti, that is "the little reeds," all tuned the same, with four to six placed side by side in each hand.

2. ǃnona·gu, the triplets, or collectively called ǃnona·b, the trey, tuned the same and held in one hand.

3. ǃnani·gu, the sextuplets, or called collectively ǃnani·b, the "sixer," held in one hand and tuned the same.

4. //hũ·ǀirob, or //hũ·ǀirokxa, accordingly as the blower holds only one or two in his hand.

5. ai·ãs, "who (-s) cries (ã, here with the meaning: "to make a lamenting noise") in advance (ai)." Only one man in the whole orchestra has this pipe whereas with the further exception of number 6 all other reed voices can be filled doubly or triply. This reed gives the note by which all the other reeds are tuned. Among the others the first to tune in is

1: Schultze--176A N-5 (1903-1905) 1907 FX13 Hottentot FX13
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Reed pipes made of root bark with a tuning rod (b). 1/6 natural size.

[p. 375]

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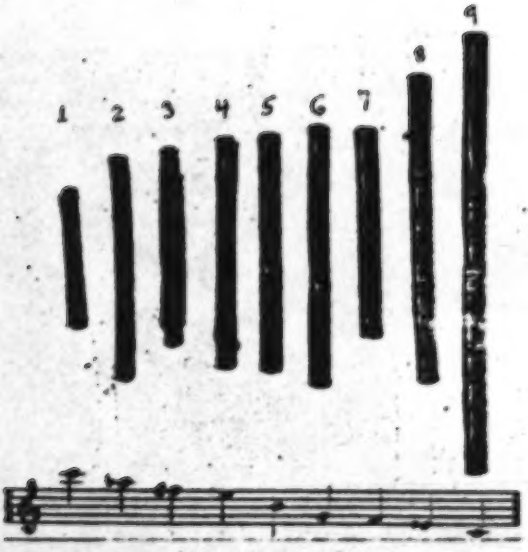

Reed pipe scale.

[p. 376]

6. the reed pipe, which is called ǎ!gā́s, that is "who cries afterwards (!gā́s, 'back')." After this the other pipes tune up: 533 534

7. ǂgo/ma·s "the cow."

8. !a·rob, finally

9. ǂ//hū/i·b, the reed with the lowest note.

The tuning rod, ǂ//kχa·ehaib, with which the grass or bast plug [377] inside the pipe is adjusted or "chased back" (//kχaē) as it were in order to adjust the pitch completes the instrumental equipment.

The reeds are held between the thumb and the other four extended fingers in such a way that the ends which are blown lie on a level with the upper horizontal edge of the index finger. A complete reed scale or phrase comprises about two octaves. Only in one case did I have the opportunity to check the pitch of the individual reeds in a complete scale that had just been tuned up. The results yielded the distribution of tones that are represented in the preceding figure.

The music of each reed piper consists of individually enunciated tones that harmonize with one or several rhythmically identical tones of the other pipers. These reed tones give the beat for the dancers and singers who carry the melody. Many reed songs have no text. (Whether they never had one or whether it has simply been forgotten cannot be determined.) In the simplest case the subject is indicated by gestures and the melody is sung with a very few sounds.

The dance steps of the men are a sort of low hopping executed simultaneously with both legs, the knees slightly bent and the feet placed one in front of the other. In this manner the dancer slowly and jerkily moves forward, bent over, the head bowed to his breast and his lips on the pipe. The women chassé forwards with small and often extremely delicate steps, with the rear slightly protruding, undulating their hips, gently clapping their hands together before their faces, and singing in a loud voice, sometimes with an expression of great excitement. The number of dancers is not fixed. 533 535

The Hottentots' pleasure in the dance is typified by a little story in which they make fun of themselves: at a watering place they had ambushed several Bergdamaras. When the Kaffirs saw that they were in a trap, they began to execute a dance. Dancing, they retreated farther and farther, and, when the watching Hottentots finally recalled their murder plans, had escaped.

Every reed-dance song has a special theme. Thus, for example, in the following example the arrival of the bull at the water hole is illustrated. As the malevolent ponderous animal slowly wanders to

X539

"to happen," –ba objectifying particle) to you exactly (/gui "single") the same way (//nāti)."

[Text omitted]

Translation of LXV

The Jackal Who Slaughters the Cow and is Ambushed by the Leopard

The jackal (/gĭrib) had slaughtered (≠ĕ̄he)* the cow (gomasa) of the

*The ǂa after /gĭrib can be omitted and the predicate still remains pass. From this it is apparent that we are dealing here, in ≠ĕ̄he, with the narr. pass. and that the ǂa here is not the postpositive prep., but a demon.

people (kxoĭn). But the leopard (/garuba) [488] lay in wait* for him (bi).

*am is the postpositive "for," an interesting old form for ã̄ (see Hahn (78), p. 61). //goē = "to lie." "To lie for something" = to lie in wait for or to ambush.

And while (hĭ̃a) he is being ambushed (true pass.), he comes (/ŋxi) with (/kxa) a stringed instrument (ramgyib)*, and while he is coming (!goaxa,

●[534]

*Although this musical instrument, according to the information I received from one Hottentot, is plucked with the finger, in the following passage the word ≠nau "to strike" is used. That is an indication that the instrument was adopted only after the old term for the striking of the musical bow had already acquired the general meaning "to make stringed music" (cf. "Music Pantomimes," p. 374). Quite analogous is the use of the word doro (see "Fire Making Equipment").

2: Schapera E-4, 5 (no date) 1930
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There is, however, some ground for supposing that, like the Bushmen, they formerly invoked the Moon. A number of the earliest writers state that at new moon and at full moon the people spent the night in dancing, singing, and merrymaking,[1] and Valentijn also speaks of their sitting at new moon on the bank of a river and throwing balls of clay into the water.[2] It is by no means clear what was the exact meaning of this proceeding; one suggestion is that it was a rain-making rite, but there is no evidence to support this view. Kolb, again, says that the Cape Hottentots looked on the Moon as their visible God, which they called *Gounja* or "Great Chief". At new moon and at full moon they would dance, jump, and gesticulate all through the night in its honour, and looking towards it would sing: "Be welcome, give us plenty of honey, give grass to our cattle, that we may get plenty of milk."[3] And similarly Roos and Marais write of the Naman: "Their religion consists principally in worshipping and praising the new moon. For when it appears the men place themselves together in a circle and blow on a hollow pipe or similar instrument, whereupon the women begin to clap their hands, and dance round the men, continually crying out that the last moon had protected them and their cattle well, and they hoped the same from this new moon. In addition the first Cabonas [//Habona or //Haboben] whom we met praised the moon especially for having brought into their land a people from whom they had received so much good."[4] The dance described here is the ordinary reed dance of the Naman, but the invocation of the new moon shows clearly that the occasion was more than a mere social festivity.

The facts noted above, sketchy as they are, seem to indicate beyond doubt that the Hottentots revered the Moon. Nowadays the prayers are no longer heard, and the worship has ceased, but the new moon is always hailed in welcome, and at full moon "the old heathens with the young people" still hold their dances to the music of the reed pipes, rommelpot, or the fiddle.[5] The Moon, as we have seen, also figures in the mythology of the people, where it is associated with the origin of death: it promises immortality to men, and when they are deceived by the hare, it is also the avenger, punishing the fateful messenger. Both it and the sun are said to have lived on earth before

[1] Dapper, op. cit., 277; Wikar, "Berigt aan van Plettenberg," 104; Thunberg, op. cit., ii, 42; Hahn, op. cit., 39–40 (quoting Pfeltschau and Vogel).
[2] *Oud en Nieuw Oost Indie*, part v, 158 (quoted by Hahn, op. cit., 38).
[3] *Vorgebirge der Guten Hoffnung*, 50–1.
[4] "Rapport aan den Heere van Tulbagh," 56. [5] Olpp, op. cit., 25.

2: Schapera E-4, 5 (no date) 1930
FX13 Hottentot FX13
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pantomime, their musical sense in the use of musical instruments and in song, and their finer artistic feeling in the dance. Only in a few exceptional cases do we find these different art forms practised in isolation; as a rule, just like the emotions underlying them, they are intimately combined in the same performance.

The musical instruments of the Hottentots[1] include some of those found among the Bushmen, such as the */goura*, the */gubo*, the *ramgyib* (" ramakie ") and the " rommelpot ". Of these the */goura* is specially important from the ethnological point of view. As previously mentioned, it is a form of musical bow having the peculiarity of being sounded by means of a piece of quill connecting one end of the chord with the end of the bow-stave. Though various forms of the musical bow, including the */gubo*, are found widely spread over Africa, the */goura* is a specialized type somewhat sharply separated from the others. Its occurrence is confined mainly to the Hottentots and the Southern Bushmen, so that it constitutes a common culture trait of some significance. It is now also found among some of the Southern Bantu, but has almost certainly been taken over by them from either the Bushmen or the Hottentots.

Schultze describes in addition the ordinary musical bow, *kxab*, which he noted among the Naman.[2] The stave is made from a thin piece of acacia wood, and the chord from the back-sinew of the goat, or, better still, from sheep-gut. The women are the performers. They sit on the ground, with the upper end of the bow resting on the left shoulder, while the lower end, propped up against a skin-covered bowl serving as a sounding-board, is held there by means of the foot, inserted between the stave and the chord. The performer picks at the chord with a small stick held in the right hand, while with the left-hand she holds the bow like the head of a violin. Usually several of the women sitting round beat in time on the chord with their sticks.

From the musical point of view the chief characteristic of the theme represented in the musical pantomime performed with this instrument lies in rhythm. In hunting scenes this expresses the different types of movement of horses and game. The tracking of the hartebeest, the first galloping pursuit, the flight of the wounded animal and its overthrow, all this is indicated in the time beaten with

[1] Kolb, *Vorgebirge der Guten Hoffnung*, 122–3; Sparrman, *Voyage to the Cape of Good Hope*, i, 229; Fritsch, *Eingeborenen Süd-Afrika's*, 326–7; Schinz, *Deutsch-Südwest-Afrika*, 95–6; von François, *Nama und Damara*, 228; Schultze, op. cit., 374.
[2] Op. cit., 374–5.

2: Schapera E-4, 5 (no date) 1930
FX13 Hottentot FX13
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533 the stick. The onspurring of the pursuing horse, the fatal thrust, and the death rattle of the dying animal are punctuated with gestures and inarticulate sounds; the successive monotones beaten on the chord to varying speeds only serve as accompaniment. Similarly the progress of a wagon is indicated, with such incidents as the in-spanning of the oxen and the falling out of a lame animal, while the habits of wild animals are imitated with special delight.

In all these performances the music itself is relatively unimportant, even though the bow is throughout being sounded with the stick. It is only in the reed dance songs that the notes are first arranged into melodies. The reed pipes, *!ati*, are among the oldest known 534 musical instruments of the Hottentots.[1] They are usually cut, as their name indicates, from reed; but where, as in barren tracts, no reed can be got, they are made from the hollow bark of acacia roots. They range in length from about six inches to a foot. Their barrels are like those of European flutes, but the holes on both sides meet one another and are larger than in the flute. One end of the pipe is closed with a grass cork, which is slid up and down by means of a thin bit of stick to vary the pitch of the instrument. These pipes are always used to accompany dances and songs.

533 868 Every large kraal has its bandmaster, *ei-!gun-aob*, who teaches the young boys how to perform and to play on the pipes. "Boys who perform well," says Hahn, "are petted by the girls, and this kind of petting is called */kho-/kha, to touch the body*, which means, 'to praise a person in a song.'"[2] A full Hottentot orchestra has at least nine performers, each with a pipe or set of pipes tuned to a different note from those of the others. The music of each performer consists in a series of rhythmical blasts all on one note, which harmonize with those of others in the same rhythm. These notes provide the time for the dancers and singers, who lead the melody.[3]

533 Many of the songs accompanied by reed music are without words; the theme is indicated simply by actions, and the melody "trolled" aloud, i.e. sung without articulate words.[4] Others have a fixed verbal text. Hahn distinguishes two kinds of the latter, sacred and profane. "The sacred hymns are generally prayers, invocations and songs of praise in honour of Tsu//goab, Heitsieibib, and the Moon; and such sacred songs, and the performance with dancing is called */geib*, while the general profane songs are called *//nai-tsanati*, and to perform

[1] The fullest descriptions are given by Schultze, op. cit., 375–7; von François, op. cit., 228.
[2] *Tsuni-//Goam*, 29. [3] Schultze, op. cit., 376, 377. [4] Ibid., 377.

7: Laidler D-5 (ca. 1925) 1928
FX13 Hottentot FX13

children affected with snuffles or coryza. In some cases it is applied over the whole body. The name of the ostrich egg shell is aboo P/nooroo.

Many bushes have interesting non-medical uses. Guasp, *Stapelia filifera*, a cucumber-like growth, is used as a thirst quencher; Vaarkies blaar is used after the eating of the flesh of animals that have died of anthrax, not as the Kafirs use certain shrubs to prevent the disease, but as an application to the boils that subsequently appear. Yet in 1923 several Bastards in Bushmanland died from the effects of eating anthrax-infected meat. L/kau D/han, the fleisch-bosch or meat bush, has hard twigs with thick fleshy leaves, and is so named by the Dutch because the Hottentots used it as a support for meat after slaughtering to keep it off the sand, the reason for the choice of this particular bush being that, though in contact with the meat, it did not taint it. The P/abee, or fluities-bosch, the flute bush, was stripped of its bark to make a species of pipes of Pan, when no reeds were obtainable. It is never used now, and only the name survives to keep alive the memory of the Hottentot reed dances.

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8: Dapper Q-4 (no date) 1933
FX13 Hottentot FX13
NAMA

NAMAQUAS.

The Hottentots named Namaquas[41]) live at the present time about eighty or ninety miles east-north-east of the Cape, but very far inland. In 1661 the commander of the Dutch fort, Heer Riebeeck, sent thirteen men there, with four pack oxen, to see if no gold or other valuable objects were to be found amongst them.[42]) They came across the Namaquas about eighty or ninety miles inland north-east of the Cape, and on going up to them were received with every sign of friendship and welcome, and presented with sheep. Their arrival was also greeted with an uncommonly curious musical performance. About one hundred musicians, each with a hollow reed of different length from the others, stood in a ring, in the centre of which a man beat time with a stick; and by blowing on these reeds produced as pleasant a harmony as if each reed were a trumpet of the marines. After the end of this performance, which lasted two or three hours and passed off with considerable gaiety, our men were at the king's request brought into his hut, and there entertained with milk and sheep's flesh. In return they presented the king with some copper, red beads, brandy and tobacco, which neither he nor his people had ever seen smoked, but they all learned this in a short time, even the women and children. Finally the king showed them a spot just outside his camp where they could rest and sleep.[43])

A few of the older people still know their own language, but the great majority now speak only Afrikaans, which is the regular medium of intercourse even amongst themselves. In South West Africa also the whole culture and power of the Naman has been hopelessly broken down, although for the most part they still retain their own language; and here too all of them have a good deal of mixed blood, brought into them first by their own relatives from the south, and then by mixture with the Germans and other whites (cf. Schapera, *Khoisan Peoples*, 43-9).

[42]) This was the expedition under Pieter Cruythoff, which left the Fort on Jan. 30, 1661, and returned on March 10. Its Journal, written by P. van Meerhoff, is appended to the Dagverhaal of van Riebeeck (entry of March 11, 1661, with additional remarks obtained orally from the travellers), and reprinted verbatim in Godée-Molsbergen, *op. cit.*, i, 46-63.

[43]) Their reception by the Namaqua is fully described by Meerhoff in his journal of the expedition, upon which Dapper's informant has evidently drawn.

8: Dapper Q-4 (no date) 1933
FX13 Hottentot FX13
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tot dat de wint het vel van boven neder heeft gewait; en als dan menen zy ydelijk dat de kracht van de wint op dat vel is gestuit.

Het schijnt evenwel dat zy eenigh waengeloof aen d'opkomende nieuwe mane zouden hebben: want wanneer die begint gezien te worden, zullen zy gemeenlijk met hele troepen t'haerwaerts keren, en den gehelen nacht met groot gejuich, zoo met dansen, springen, zingen en kloppen in de handen, als prevelen binnen 's monts, overbrengen.

Zy hebben dan ook een pot, met een velleken stijf overtrokken, van fatsoen gelijk hier te lande de vastel-avont rommelpotten, daer geduurig met de eene hant op geslagen wort. Daer is by hen noch een ander speeltuig in gebruik, met een snaer, op de wijze van een boog, met een gespleten penneschaft aen het een einde, daer zy dan mede op blazen, en klank geeft zonder strijkstok, doch geen hart geluit, niet tegenstaende zy sterk genoech met hunnen adem uitblazen en weder van gelijken ophalen: desgelijx ziet man by wijle vrouwen en kinderen voor opgerechte stenen knielende neerbuigen. Dan hebbende gene kerken, nochte houden de minste vergaderingen.

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[84]) This custom is discussed more fully below, p. 128.

[85]) The musical bow to which Dapper refers is the famous *!goura*, an ordinary bow, in which one end of the string, instead of being fastened to the stave itself, is attached to a flexible piece of quill spliced to the end of the stave. This quill is held against the lips, and made to vibrate by strong expirations and inspirations of the breath, thus producing the effect of a stringed wind instrument. It is fully described by Kirby, *Bantu Studies* v, 89-109, illus. The "rommelpot" is the instrument known to the modern Korana.

8: Dapper Q-4 (no date) 1933
FX13 Hottentot FX13
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high in the breese, until the skin is blown down from above; and then they foolishly believe that the force of the wind has been checked on this skin.

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They also appear to have some superstition about the new moon; for when this is first seen, they all turn towards it in groups, and make merry the whole night, dancing, jumping, singing and clapping their hands, and also murmuring in their mouths[86]).

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They also have a pot tightly covered with a small bit of skin, and similar in appearance to the *rommelpot* used here at home on Shrove Tuesday, on which they beat continuously with one hand. They also use another musical instrument with a string, after the manner of a bow, attached to a split peg at one end, on which they blow. It produces a sound without a fiddlestick, but not a loud one, although they puff out their breath and inhale again with some force[86]). So, too, one also at times sees women and children kneeling before erected stones, to which they bow[87]). They have no churches, nor any sort of congregation.

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as */khais*, a drum used as a rhythmic accompaniment to the songs sung during certain dances. It is fully described by Kirby, *Bantu Studies*, vi, 183-185.

[87]) This statement is probably derived from an observation made by Corporal Muller in 1656 when going on an expedition to False Bay. His party came to a certain great stone alongside the road, when the Hottentot women with them each gathered a green twig in her hand and all went to lie down on the stone, at the same time uttering some words which the Europeans could not understand. "Being asked what it meant, they said 'hette hie,' pointing upwards as if they intended to say it is a sacrifice." (D. Oct. 5, 1655.)

9: Ten Rhyne D-5 (1673) 1933
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HOTTENTOT DANCES AND MUSICAL INSTRUMENTS.
(1. Gom-Gom; 2. Rommelpot.) [After Kolb

[facing p 132]

9: Ten Rhyne D-5 (1673) 1933
FX13 Hottentot FX13
Cape Hottentot

CHAP. XXV.

Arts and Crafts.

You might as well look for jewels in a sty as for arts in this degraded people. Since however they wear skins sewn together with the needle, they cannot be absolutely said to be without arts and crafts. Their needles are of iron (for they have mines and, as I guess, very rich ones) or of ivory, and for thread they use the sinews of animals. They shave their hair skilfully with sharp razors, whence it follows that they are acquainted not only with the tailor's and the barber's craft, but also with that of the smith.

Hence they are provoked to a certain flattering conceit of themselves, although in truth they are rude creatures with no tincture of any arts except the humblest. Thus one of their chiefs gazing at a watch, and instructed by the owner in the use of it, said: "Why should not the Hottentots also make ones as good?" Some manufacture and play a musical instrument with the appearance and function of a flute [53]). Some pretend to the use of magic and would have it that they can catch fish by playing on the flute [54]).

CHAP. XXVI.

Their medical practices.

It is claimed that the human race has learned many methods of healing from the brute creation: for instance, emetics from dogs; from the ibis, an Egyptian bird, the use of the clyster; from the hippopotamus, common in these parts, phlebotomy; from goats, the excellence of dittany; from swallows that of chelidony; from snakes of fennel; from toads of the narrow-leaved plantain; from the weasel of rue; from the stork of wild marjoram; from boars of ivy; from stags of the artichoke; for it is true that nature is the teacher of all these. Why, then, should we be surprised if these peoples, brutish though they be, have some method of healing? Like Podalirius and Machaon in the Trojan war who did not so much apply their remedies in pestilence or in every sort of disease, but were accustomed especially to treat wounds, as Celsus says. Thus suction and anointing are the chief, nay, the only remedies of the Hottentots, for all they fear is

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[53]) This may possibly refer to the reed pipes of the Hottentots, already described by Dapper. See above, p. 35.

[54]) I can find no confirmation for this statement.

[See 8: Dapper, this File, cat. 116, p. 35. – Analyst]

10: Grevenbroek F-5 (ca. 1694)1933
FX13 Hottentot FX13
Cape Hottentot
South Nguni FX17

OOD Miratusque saepius cum Catone, quomodo haruspex haruspicem absque risu intueri possit: stupendaque res quod viri, animo viriumque validi, manu strenui, et fenum in cornu, nec venam publicam habentes, impunè sibi ab improbis his nebulonibus, superbia, insolentia, ignorantia, arrogantiaque elatis, imponi patiantur: qui in leonem aliudve animal (mirabili metamorphosi si Diis placet!) sese versipelles transfigurare, tempestatem, pluviam, grandinem, ventos, tonitrua fulguraque subito ciere, siderum motus observare, futuraque praedicere, veraque se vaticinari, divinitus scire, turpi venditatione jactitant. Et ne nostrates horum insidiis injuriisque obnoxii forent, inter ipsos unanimi consensu convenerat, ut de veneno rogati regererent, Europaeis toxica planè ignota esse: qua arte harioli dolis laqueisque vafre eludentes obviamque euntes, tuti in Magosis vixere, nec quotidie cum Orco rationem ponendam habuere.

Validis viribus incurvare baculum, eique intendere chordam, eademque semper oberrare, adhaec gracili modulare avenâ, calamoque agresti ludere, terrestres maritimosque inflare tubulos auloedi mares cisalpini gnaviter sciunt: sed eorum feminae cantilenam patriumque carmen semper ferme idem sylvestri musâ, aliâque voce cantando, corium ollae superinductum et intentum, fasciis lorisque obvinctum palmis pulsare, iisque alternis vicibus plaudere, concentu Europaeorum auribus ingrato, tympanistriae decussatis cruribus humi sedentes, mox oculis in coelum et lunam versus sublatis, mox iisdem in terram et ollam lacte plenam defixis, apprime suo ritu et incondito ingeminato clamore ululatuque, et musicè aetatem agere, norunt.

Interiora regionis Aethiopiae confinia frequentibus multisque habitantur pagis, quorum amoenitate indigenae detinentur, et advenae omnium rerum copia, terraeque ubertate alliciuntur. Quo A° 1686 navis Stavenisse naufragi se recipientes, tanta comitate, fide et benevolentiâ a

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[42]) On the musical instruments and entertainments of the Hottentots, so sketchily referred to by G., cf. Schapera, *op. cit.*, 400 ff; and among contemporary writers, Dapper (p. 77 above), Schreyer, *op. cit.*, chap. xvi; and Kolb, 527 ff.

[43]) On the wreck of the "Stavenisse" (Feb. 16, 1686), see above p. 166. As already mentioned, the accounts given by the survivors

10: Grevenbroek F-5 (ca. 1694) 1933
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I have often wondered with Cato how soothsayer can look at soothsayer without laughing; and it is an amazing thing that men, strong in mind and body, active with their hands, dangerous fellows, and of no common quality, should tamely allow themselves to be imposed on by these sorry rascals, swollen with overweening pride and ignorant arrogance. For these shameless braggarts give out that they are wizards and can transform themselves into a lion or any other animal (a wonderful metamorphosis indeed); that they can in a moment summon storm, rain, hail, winds, thunder and lightning; and that they have supernatural knowledge and can foretell the future and prophesy truth. Our countrymen, in order to avoid entanglement in their wicked plots, had come to a unanimous agreement among themselves that if questioned about poison they would reply that Europeans are absolutely ignorant of such things. By this trick they cunningly escaped and countered the wiles and snares of the witch-doctors, and lived safely among the Magosi without the necessity of taking the next world into their daily calculations.

The male musicians among those on the hither side of the mountains shew great ingenuity in bending a stick with their great strength, stretching a string upon it, and fumbling continually upon the same; and they are skilled to breathe an air upon the oaten flute, sport upon the rustic reed, or wake the music of such pipes as land or sea affords. Their women with uncouth art and in a strange voice sing a native lay or descant that rarely varies, beating the while with their palms upon a skin stretched tightly over a pot and fastened with bands and thongs, or else clapping their hands together. The harmony is not pleasing to European ears, as these women sit cross-legged with their tom-toms on the ground, now raising their eyes towards heaven and the moon, now gazing upon the earth or upon a pot full of milk, while they exercise their native skill in the rude and incessant shouting and wailing which constitutes their manner of musical entertainment.[42])

In the interior of the country bordering on Ethiopia are many populous districts, the charm of which detains the native inhabitants, while strangers are allured by the abundance of all things and the richness of the soil. Thither in the year 1686 the shipwrecked crew of the Stavenisse betook themselves,[43]) and were received with such courtesy, good faith, and kindness by the natives,

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on reaching the Cape were transcribed for the official records by G. himself, and it is sufficiently evident from his text to what an extent he drew upon them.

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THE MUSIC AND MUSICAL INSTRUMENTS OF THE KORANA.*

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114 Although a certain amount of information is available regarding the musical practices of the Nama Hottentots, little firsthand knowledge concerning those of the Korana has hitherto been collected, and that little is for the most part scattered throughout the writings of a few travellers and missionaries. I therefore welcomed the opportunity of accompanying my colleague Professor L. F. Maingard to the Bloemhof area, where he had found quite a considerable number of Korana, many of them of great age, but still retaining considerable mental and physical powers.

The results of my investigation have been grouped under the headings, Musical Instruments, Vocal Music, and Musical Terms.

MUSICAL INSTRUMENTS

126 534 Owing to the fact that these few old survivors of the Korana race are no longer living under their original tribal conditions, and also because the younger generation has been subjected to European influences, the musical instruments of ancient days are, almost without exception, no longer played. But the old people still retain their knowledge of them, and were not only ready and willing to impart information about them but did their very best to construct actual specimens, to perform upon them, and to instruct me in methods of performance. In this way seven distinct instruments, together with the manner of making and playing upon them, were identified; and they include examples of Percussion, Wind, and Stringed instruments, and also the "Bull-roarer." The information gathered was as follows.

1. *Percussion Instruments*

● 534 A drum, named */khais*, was made and played by the Korana women. They took the wooden jar or pot, called *//hoes*, made from the willow tree,

*This study deals with a portion of "A Survey of the Music and Musical Practices of the Native Peoples of Southern Africa," now being conducted by the writer under the auspices and with the support of the Carnegie Corporation of New York and the Research Grant Board of the Union of South Africa.

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534 which was used to contain milk. This jar is, of course, the well-known *kambu* of the early writers. A goatskin was procured, and all the hair was removed. While wet and soft, this skin was stretched over the mouth of the *//hoes*, secured in position by a piece of *riem*, and allowed to dry. The performer seated herself upon the ground, placed the */khais* on the earth before her, and struck it with the flat palm of her right hand. It was used as a rhythmic accompaniment to the songs which were sung during certain dances. I was unable to ascertain whether any attempt was made to tune the instrument to a particular note, as has been suggested by Burchell in the case of the "water-drum" which he saw played by Bushmen; but it is quite conceivable that such tuning may have been practised by the Korana, when one considers their use of stringed instruments. The usual method of adjusting the pitch of drums employed by Natives of South Africa is to wet the drum skin and then place the instrument in the sun or before a fire until the tension appears to the player to be satisfactory.

There can be no doubt that the */khais* of the Korana is the drum for long associated with the Hottentots, being depicted and described again and again by travellers, and wrongly named by the Dutch Colonists *rommelpot*. It would appear that the early Hollanders, seeing the Hottentots with a drum made from a pot covered with skin, rechristened the instrument with the name given by people of their own nation to a kind of drum made from similar materials by the children in the south of Holland, and used by them at Christmas time. A full account of this instrument, together with the melody and words of the song which was sung to its accompaniment, will be found in the third and fourth volumes of the catalogue of the Instrumental Museum of the Brussels Conservatoire. But the true *rommelpot* was a *friction* drum, the sound being produced by rubbing the moistened fingers up and down a reed one end of which was secured to the centre of the drum skin. This method of sound production on a drum was, so far as I have been able to discover, unknown to the Korana, as also was the name *rommelpot*.

534 535 Arbousset's description of this drum of the Korana women is worth recalling here (I quote from the English translation by John Crombie Brown, London, 1852, page 54) "Consuming a great part of the day in smoking, and leaving their children covered with vermin, and their houses in a state of the most disgusting filth, like the men they reserve all their activity and vigour for the *sukeis* or *pot-dance*. When the moon enters her first quarter, all the kraal assemble on some favourite elevation; then they dance to the sound of the tang-tang, all the night long; and sometimes for eight nights in succession. In this amusement the

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Korannas place no control on their passions, and abandon themselves to excesses of which it would be a shame even to speak." The so-called "tang-tang" in this description is explained in another passage by Arbousset, in which he describes a similar dance by the Baros (Hottentots) of Mokoma (Arbousset; English translation p. 353). "Supper being over, the women with their children and the young men set themselves to dance during the first watches of the night, to the sound of a wretched tam-tam" (the French term for a gong, but occasionally applied to drums by some writers, e.g. *Catalogue du Musée Instr., Bruxelles*, vol. 4, p. 3) "made of a small earthen pot, in the form of a quoit, and covered with the skin of a gazelle, well softened after having been stripped of its hair."

2. *Wind Instruments*

(a) Signal whistle named *//arep !ai*. This instrument consisted of the shin-bone of a springbok, or the leg bone of an ostrich, one end of which was sheared off at right angles to its length, and the marrow removed. A piece of *riem* was attached to it so that it could be suspended from the shoulder of the player. It was sounded by being held against the tongue of the performer in the same way as the *ǂa:ǂi* (to be described next) were held, and it yielded a shrill penetrating note of considerable carrying power. It was used by the chief for summoning together the men of his tribe, and it was worn and blown by his headmen.

A similar whistle is described by Kolbe as being used in battle by the Hottentots, who employed it to direct operations in the field. One of his plates actually shows the whistle-signallers of two opposing armies each seated upon an eminence, apparently controlling the respective forces. My Korana informants, however, knew nothing of this practice, and, had it been in use among them, it is certain that the older men would have known it in view of the fact that some of the Links people (including Tabab, one of my informants) were actually engaged in battle at Mamusa so recently as 1885.

(b) Reed-flute ensemble, called *ǂa:ǂi*.

This was formerly by far the most important musical feature of the Korana, since it was not only an organised ensemble of many performers, but was really part of the social life of the people. Although it has in the past been frequently noted among the Nama and also the Bechuana, there are but few references in the works of travellers and others to its existence among the Korana. These are Wikar, 1778-9, Wurst, 1858, Shaw, 1880, Engelbrecht, 1928, and Meinhof, 1930. But while the

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descriptions in Wikar and Wurm give a fair account of the nature of the ensemble, Stow's description is entirely erroneous. This is the more to be regretted since Stow's famous work *The Native Races of South Africa* is much more accessible and widely read than the writings of the other travellers.

Hendrik Jakob Wikar, in his Report to Baron J. von Plettenberg on his journey to the Orange River, 1778-9, described the Korana reed-dance as follows. "They now entertained us with dances and flutes, and on my second trip I understood that they had talked to the other people about their advantage in having seen me; they also had then made for the flute dance a song about me, the rhinoceros dance which I have already described among the Genicquas, and which I had found to be not unpleasant to see, by the side of the flute dance. To this last sometimes also belongs the mourning song of a woman, whose husband has been slain in war. The song has the following content. She sees herself as a widow with her children, bereft of the care of her husband and their father, and herself pledged to hunt the game which her husband formerly provided. She hopes that she may live long, so that her son will be old enough to fill his father's place and hunt the game for her. For that dance each of the men is provided with a flute, and they form themselves into a circle. Some have large flutes, others small; one man stands with his flute in the middle of the circle. He first begins the dance, and the song, with words; whereupon those standing in the circle begin likewise to dance round and round and at the same time to blow upon their flutes. The tone of the large flute is never introduced into the song unless it fits in with it. The large flute is especially heard when the song is finished; so they dance very curiously, stamping their feet in time. The women dance round the circle one after another, clapping their hands, and here also happens something which reminds one of circuses, for, as they dance round and round, one or two men slink out of the circle. Thereupon they clasp each other tightly; he who has come out of the circle dances beside a woman, and draws gently upon the strings of her fore-karees, upon which she seems" (feigns) "to threaten him."

According to Wikar, the reed-flutes were made from river-reed, from which arrows were also made. "Their arrows," he said, with which they shoot wild animals are generally iron "harpoons"; and they also use on the tip of the reed-arrow a sharp-pointed white stone in place of the iron "harpoon," because the stone often breaks into pieces in the body of the wild animal. The other arrows are made of sharp gemsbok horn, etc., which is stuck inside the flute-reed." In his description of the Hartebeeste Rivier, Wikar points out that it is thickly overgrown with

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"Vaderlandse of fluytjesriet." The Hartebeestrivier, is, of course, a tributary of the Orange on the South side, about Long. 20½, Lat. 29½. 133

Wurm, in his *An Account of the Korana* (MSS. 1858), states on p. 295 (reprinted in *Bantu Studies*, *Vol. III. p.* 287), "The Aas (the reed play or dance). The day on which the play begins, the men make flutes of reed all of which must have the same tone" (sic). "They then stand in a circle, the music master comes round and listens, if all the flutes are in time. When he declares them to be in unison," (sic) "the dance commences. The men blowing the flute move in time in a circle; the women form a second circle, and, enclosing the men, dance round them clapping their hands. The dance lasts the whole night. The greatest immorality prevails during these plays, of which there are several. In some of them they imitate the howls and cries of different animals, and at sunrise the men rush to the kraal and catch the sheep and goats for the day's feast, howling like many wolves." 533 535

Engelbrecht and Meinhof practically confine themselves to giving the name and simple definitions of the instrument. Engelbrecht calls the flute *ǂâs* and describes it as "a flute made of reed. Of these, different sizes existed, and the tone was also different. The people stood in a circle, and thereupon played and danced." Meinhof calls the reed-flute *ǂ'â-s* and the reed-dance *ǂ'â-s/aŋ-b*, and further states, "They" (the Korana) "have no drum," (sic,) "but like the Nama, they have a reed-flute. The women sing and the men play upon the reed-flute." 534

My informants were the oldest men, since the reed-dance has been completely stamped out by the missionaries, some of whom have recorded their pleasure at succeeding in eradicating it. In the Report of the Wesleyan Methodist Missionary Society, Year 1830, p. 44, written from Plaatberg, occurs the following statement regarding the Korana. "During the last year we have got several hymns into use among the people whom we frequently hear singing them in their private houses; and the rapidity with which the songs of Zion supplant the melancholy lore" (printer's error for *gora*, v. infra) "and the whistling reed is truly surprising." This then, was the view of the missionary Archbell, shared, it may be added, by many other missionaries. This particular mission was started in 1827 and ended in 1833. That the "songs of Zion" had no very lasting effect upon the Korana will be seen when their vocal music is discussed. One old man, named Matiti, undertook to make several reed-flutes for me. The proper material was, they said, river reed, but as the only available supplies in the Vaal River were either distant or in deep water, they only procured one stem as a sample. This 533 177 797 534 824 115

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534 824 115 type of reed is thin, being not more than half an inch in diameter (outside measurement) and having a bore of about three-eighths of an inch in diameter. It is regarded as suitable for the manufacture of reed-flutes because of the comparative uniformity of the bore and because the trifling nodal obstructions inside the reed are easily removed, leaving a clear-bore tube. Matiti cut off a length of this reed measuring about 15½ 534 115 inches, and cleared the bore with a length of wire, since a suitable straight stick was not available. One of the women had in the meantime obtained a handful of ordinary rushes, and she now chewed these, throwing away the pith and leaving the tough fibre, which she straightened out and handed to the old man. Matiti took some of this fibre and rolled it into a ball, which he proceeded to chew. When it was more or less compressed, he took it between his finger and thumb, and pushed it into the wider end of the pipe, forcing it down by means of the wire plunger. I may mention that at first he tried to push it into the narrow end, his sight not being too good, but the others pointed out his error and set him right. He then tried to sound the flute, but since the plug of rush fibre was not air-tight, no clear note could be produced. Upon this, a woman fetched some water, which Matiti poured into the tube, and kept there for some minutes until the plug had swollen, after which he emptied it out and tested the flute as before. This time the tone was clear and ringing. The reed-flute was held in the left hand, the orifice being laid above the hollowed tongue, and not against the lips as is the case with the tube of a panpipe. No "ictus" could be obtained. The fingers steadied the tube against the chin.

I then endeavoured to have a set constructed, and for this purpose several reeds were obtained from gardens in the neighbourhood of Bloemhof. From these reeds Matiti and another old man, Tebeb, prepared six reed-flutes, but were not very well satisfied with them. They seemed to find difficulty in remembering how they should be tuned, and suggested that their oldest living friend, named Daob, who had his home at some little distance, should be sent for, since he was a musician, and knew all about these things. We were, however, only able to get hold of Daob on the day before our return from Bloemhof, but he proved to be a particularly interesting personality. Daob was completely blind, and consequently our investigation was much hampered. But his vitality and good humour were amazing, and when the set of reeds was put into his hands, he felt them all over, tried to blow one, and finding difficulty, tested all the reeds at both ends by suction, to see whether the plugging was efficient. Apparently he was annoyed, for he burst into Bushman, and then told the ancient Korana that they knew nothing about the reeds,

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but if they got the proper material for him he would show them (he called them "boys") how flutes should be made. I shall have more to say about old Daob when discussing stringed instruments and vocal music.

The reeds were kept by one man who acted as the leader in the reed-dance. A case made of a piece of a tree trunk hollowed out by a curved iron tool was used for keeping the reeds in. This hollow wooden case was suspended by a *riem* from the branch of a tree, so that the flutes might be kept in shade. They were not kept inside a hut since the heat of the fire would tend to dry up the plugs and tubes. But whenever the reeds got too dry for use, they would be thoroughly soaked in water. Should a reed split, it could often be made usable, if not too far gone, by being "whipped" with wet rushes, which, when dry, drew the edges of the crack close together. In place of the wooden flute-case a bag of cowskin was often used.

Women never played the reed-flutes (this directly contradicts Stow); only grown men might perform upon them. Immediately after they had passed through the *doro* or initiation ceremony, the boys would be taught the steps of the reed-dance, and how to play upon the flute. The leader, who was called */khon!a !kausob*, was the teacher. The men, having been provided with their reed-flutes by their leader, would stand in a circle, and would move round, dancing, counter-clockwise. The men's dance steps involved a leaping movement. The women formed a wider circle outside that of the men, and executed a graceful tripping measure quite different from that of the men, and moved in the opposite direction. Occasionally, however, they would roll their buttocks about in characteristic manner. The flutes were sounded in succession, beginning with the highest in pitch, which was played by the leader. The women clapped their hands in time to the music of the flutes. Owing to the fact that a proper set of flutes was not obtainable, I was unable to arrive at the pitch of the various pipes, but a curious point arises in this connection of which I shall speak when describing the songs of the Korana.

The names given to the first four flutes were as follows.

(1) *=ko.=ko:*
(2) *!nanis*
(3) *geip=a:*
(4) *nanna*

The meaning of the third of these names is "the big reed," which particular flute appears to function as a kind of "tonic," since from it the

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534 others are tuned. I could obtain no names for any other flutes; the Korana said that they merely "followed on."

535 115 In December 1931, Professor Maingard obtained a description of the reed-flute dance, his informant being Saul van Eck, an old Kora who also supplied me with information. The *≠a:di*, he said, were played by men moving in a circle (*ina≠na:e ≠nammi*). In the middle of the circle was a man with a stick who beat the time. The minimum number of reed-flutes was three, which had the same names as the first three on my list above. But there were often as many as twelve, or even fourteen or more players. The whole kraal would join in the dance, even if they were not playing. The women stamped round in an outer circle, clapping their hands (*ina //am*) and shaking their buttocks (*!hare khwedi*). Four o'clock in the afternoon (*haka kororo:p*) was the right time to begin the dance, which lasted until morning (*//kua:ba*). Oxen were killed for the dancers.

535 621 786 797 After considerable questioning we succeeded in eliciting the information that occasionally there was a kind of "competition" between kraals, in which the reed-dance played a very important part. There can be little doubt that it was this aspect of the dance that roused the missionaries against it, although unquestionably their practice has always been to eradicate all forms of music peculiar to the peoples whom they wish to convert, and in its place to impose that to which they themselves have been accustomed. The inhabitants of one kraal would visit those of another, who met the visitors half-way, the women of each kraal accompanying their men. Oxen would be slaughtered by the hosts for the entertainment of the visitors, and the reed-dance would begin, the women of the one kraal dancing with the men of the other. The dance developed into an orgy, the women abandoning themselves to the men. As my informant put it, "they mixed."

114 533 535 Stow has given us a description of this practice on pages 114-115, but attributes it to the Bushmen, who, so far as I have been able to find out, never originally played reed-flutes; and on page 116 he states that "The Koranas had a dance which was identical with the one described, but as the Bushmen of the north practised it for generations before the Koranas made their appearance on the banks of the 'Nu'Gariep, it is not improbable that the latter derived their knowledge of it from the older race." But it is necessary to quote a passage written by Stow, which should follow the last paragraph on page 115, and which was ill-advisedly deleted by his editor Theal. I reproduce the passage, copied from Stow's original manuscript, with the kind permission of the Trustees of

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the S. A. Public Library, Cape Town, where the manuscript now is. The passage in question was intended as a foot-note and runs: "The women of the Korana tribes had an exactly similar custom of periodically asserting their independence, and visiting the neighbouring kraals in a body, carrying their flutes with them—all the milk of the neighbourhood having been collected at the kraal threatened, when the same scenes of feasting and midnight revels were carried out." I am forced to conclude that Stow was either misinformed or misunderstood his informants when he made the statement that the women were the players. I have searched the records exhaustively in preparing a complete study of all these reed-flute ensembles which I hope to publish shortly, and in no case save that of Stow is there any suggestion that women played the flutes.

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These reed-flute ensembles, in which one man contributes one note only, are of particular interest; it would appear that they represent a stage anterior to that of the classical pan-pipe or syrinx. For even though the maker of a set of these reeds may sound several himself by way of testing them, they are never normally so used in actual performance by these people. I have come across only one instance of the practice, and it has avowedly arisen through relatively recent European contacts. As it does not concern the Korana I shall not discuss it here.

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3. *Stringed Instruments*

(a) The ordinary hunting bow of the Korana was called *kha:s*, and from it three distinct types of stringed instruments appear to have been evolved The first of these is precisely the same in design and materials as its prototype, save that it is much slenderer and is made specially for musical purposes. This instrument is called *!gabus*, and it consists of a slender stock of seasoned *besjebos*, about thirty inches in length, with the bark removed, and thoroughly smoothed where branches have been cut off. Should the wood be too pliable, it may be dried near a fire until sufficiently rigid, but the Korana preferred to let it dry naturally. A groove is cut at one end of the stick and a string of sinew from the back of an ox fixed in this groove by means of a slip knot. The string is then stretched along the stick and secured at the end by being looped round, that part of the string which passes below the sounding portion acting as a kind of "bridge." The tension is adjusted until a convenient pitch is obtained, the pitch being chosen in such a way that certain harmonics of the string may be readily resonated by the mouth. The end of the instrument at which the string is knotted is placed with its tip against the right hand corner of the mouth, the lips holding it securely, although the mouth behind it is open. The stick must not touch the teeth. The

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533 left hand supports the stick by grasping it at a convenient point, but no pressure must be brought to bear upon it, since the tightening or slackening of the bow would cause the pitch of the string to vary, and this is not desired by the Korana. With the right forefinger the player plucks the string, the principal sounds being executed with a downward action, and the subsidiary ones with an upward action. I have indicated these in the examples quoted by means of the signs used by violinists for downward and upward bowing, ⊓ and ∨ respectively. The string, of coûrse, produces but one sound when plucked, although implicit in it are the overtones known as the "harmonic series." These the Hottentot has recognised, and has discovered or learned that some of them may be isolated and reinforced by the variable cavity of the mouth. The following examples will show the nature of the performance : they were played by Tabab, who is seen performing on the instrument in Plate VII. It will be understood that the prime tone of the string is present throughout, although it is not the main sound ; it serves as a kind of drone to the bugle-like tune played on the harmonics. This instrument is best sounded in quiet places, when its sweet tones can be clearly heard.

Ex. 1. ♩=120.

534 (b) A second development from the hunting-bow is played exclusively by the women. It retains the original name of *kha:x*. Like the *!gabus* it is made from a branch of *besjesbos*, about three-quarters of an inch to one inch thick and about thirty-eight inches long. The bark should be removed, and the wood allowed to season, although in the example made for me the bark was left on and the wood dried by fire. A stout string of twisted sinew is prepared, and is secured by a slipknot in a groove made at one end of the stock. This end is then placed on the ground and the stick forced into a semicircular form, when the other end of the string is secured to the tip of the stick just as in the case of the *!gabus*. A thin piece of seasoned wood or reed about fourteen inches long and an eighth of an inch in diameter serves as a beater, for this 533 instrument is normally sounded by striking. The player, having tuned the instrument (to suit her voice), seats herself upon the ground, and takes the bow in her hands. The lower end, where the string is knotted, [115] she places upon a bag of skin (*//ho:b*) or a dish of willow wood, which acts as a resonator, (Gotis, who played for me, and who appears on Plate VI, used a one-gallon paraffin tin as a substitute) and is placed to her right.

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533 that it was possible to transcribe them into musical notation without much difficulty. The voice parts of two songs performed with *kha:s* 533 accompaniment were recorded at Pneil by Meinhof in February 1928, and 114 transcribed by Heinitz in his *Struktur-Probleme in Primitiver Musik* in 1931. The sound of the *kha:s*, however, could not be recorded, nor were the transcribed sounds associated with their corresponding syllables.

Further, Heinitz' description of the *kha:s* itself, based upon that of Meinhof, is wrong in several respects ; for he suggests that the string is " stopped " by the finger, says that it is made to vibrate by means of a 533 plectrum, and fails to note the distinctive use of the chin. Gotis showed me a method of playing this instrument *pizzicato*. She plucked the string with one hand, using the other for touching it at the " nodes." A further variant was demonstrated when she played as just described, while another woman struck the lower end of the string with the beater. They called this style " playing like baboons." Some interesting rhythmic variation was thus obtained, although the compass of the instrument was not affected thereby. The woman with the beater maintained a steady rhythm, while she who plucked the string was responsible for the variation. After playing, the Korana women slacken the string of the *kha:s*.

533 In my paper of July 1931, entitled " The Mystery of the Grand 114 Gom-gom," published in Vol. XXVIII of the *South African Journal of Science*, I endeavoured to show how it must have been this instrument, or some similar one, which Le Vaillant saw in the hands of a Hottentot woman, and mistook for the *gora*, being in all likelihood misled by the chin action. At the time of writing that paper, I was not aware that the instrument was definitely a Hottentot one ; but it seems to me that its presence among the Korana endorses my argument, even though the actual Hottentots described by Le Vaillant were not of that particular tribe.

● 534 (c) The third stringed instrument of the Korana is, perhaps, most characteristic of them. This is the famous *gora*, or *goras*, for I have heard them use both forms of the name. The *goras*, as is well-known, consists of a fairly straight stick with the bark removed, and seasoned suitably. A string of sinew is fixed to a spatulate piece of quill taken from the feather of a *korhaan*. The string is passed through a hole in the tip of the quill and spliced into itself, never knotted. The quill itself is lashed to one end of the stick by a piece of sinew or *riem*, and at the 533 other end whipped to the stick like the string of the *!gabus*. By applying the quill to the mouth, and inspiring and expiring vigorously, certain

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

harmonics of the string are powerfully produced. As I have gone very fully into the history of and methods of construction and performance upon this instrument in my paper "*The Gora and its Bantu Successors*," published in *Bantu Studies* Vol. V, no. 2, June 1931, it is unnecessary to say more about it here, except to emphasise that it appears to have belonged particularly to the Korana. But I would add the information obtained in December, 1931, by Professor Maingard, when Mulukab, a Korana, who was in the Orange Free State, visited his friends at Bloemhof. When the name of the instrument was mentioned, all the Korana remembered it, but said that it was no longer played by them. Mulukab, however, became wildly excited, jumped up, and applying his traveller's stick to his mouth, hummed a tune and sketched a few dance steps. Mulukab is recognised as an expert on the instrument and can still play it. He added "You play it by yourself. It makes you forgetful of things, and you can be your own company." Plate VI shows Selcki, a Kora who lives in the location at Schweizer Reneke, photographed at that place playing upon the instrument.

533 [114] [115]

The *ramki*, the guitar-like stringed instrument universally attributed to the Hottentots, is unknown to these Korana, and the principles involved in its construction are entirely foreign to their musical practice.

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(d) Miscellaneous Instruments.

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The only Korana instrument known to me which comes into this category is a form of bull-roarer, called *buru-buf*. It is made for and played only by young boys, and has lost any significance it may have had. It is interesting, however, in view of Balfour's suggestion that the bull-roarer may have had something to do with the origins of the gora. (Balfour: "*The Goura*," p. 173). Among the Korana it is made of a flat oblong strip of wood about five and a half inches long, two inches wide and a quarter of an inch thick. The wood is thinned down somewhat towards the tip (the corners of which are slightly rounded), and also along the edges. A hole is bored at the thick end, a string threaded through it, and the ends of the string knotted together. The boy takes the loop of string in his right hand and whirls the bull-roarer round and round in the usual manner. Plate VII shows a Kora boy holding the instrument.

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533 126 115

A number of songs performed chiefly by old Daob, the blind musician, were recorded on the phonograph, and afterwards transcribed by me. The texts were secured by Professor Maingard who has kindly

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

[End] PLATE V.

115
142
292
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Matiti plugging a Flute

Matiti blowing a Flute.

Method of blowing the *Reed-Flute.*

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

[End] PLATE VI.

115
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●534

Gotis playing the *Kha:s*.

Sele:ki playing the *Goras*.

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

[End] PLATE VII.

115
142
292
534

Tabab playing the *!Gabus*.

Korana boy with a Bull-Roarer.